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CREATIVE MACHINE Embroidery

INSPIRATION & TECHNIQUES FOR DIGITIZED DESIGNS

ESSENTIAL EMBROIDERY SOFTWARE GUIDE

what you need
& why p. 59

FOR MOM

6 great gifts to
make & give



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+ get a free design for a limited time p. 22



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STITCH STORY NO 426:

Home Sweet Shoebox

A first apartment can be exciting for a young 20-something. But it can also feel lonely—especially if it's a tiny studio filled with mismatched consignment furniture. Fortunately, Kelly's mom is a talented sewist with a Horizon Memory Craft 15000. She set to work, creating a custom quilt for the drafty apartment and matching accent pillows, transforming Kelly's lonely apartment into a place to call home. Visit your Janome dealer to learn more about the entire Janome line of sewing, embroidery, and quilting machines. To locate the dealer nearest you, please visit Janome.com/Dealers. Or visit Janome.com/StitchStories for friends, projects, and prizes.

JANOME

WHAT'S NEXT



Horizon Memory Craft 15000

— a story in every stitch

Limited Time
**FREE
DESIGN!**
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CREATIVE MACHINE Embroidery

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EDITORIAL

Content Strategist/
Editorial Director
Senior Editor
Associate Editor
Freelance Technical Editor
Online Editor
Editorial Assistant

Ellen March
Beth Bradley
Nicole LaFoille
Kim Saba
Jill Case
Jessica Ziebarth

ART

Creative Director
Graphic Designer
Photography

Sue Dothage
Erin Hershey
Jessica Grenier,
Melissa Karlin Mahoney,
Donald Scott
Ann Swanson
Melinda Bylow,
Bekah Thrasher
Keegan Steele

Photo Stylist
Illustrator

Hair & Makeup Artist



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Chairman & CEO
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President
President
Chief Digital Officer
VP/E-Commerce
Senior VP/Operations
VP/Communications

David Nussbaum
James Ogle
Sara Domville
David Blansfield
Chad Phelps
Lucas Hilbert
Phil Graham
Stacie Berger

VP of Interweave
VP of Content
Creative Director
Creative Editor, Sewing

Shahla Heberts
Helen Gregory
Larissa Davis
Amber Eden

OPERATIONS

Newsstand Consultant
Online Marketing Manager
Retail Sales

TJ Montilli
Kyle Jessee
LaRita Godfrey,
(800) 815-3538

ADVERTISING INQUIRIES

Associate Publisher

Wendy Thompson
(910) 791-3832
Wendy.Thompson@fwcommunity.com

Sales Manager

Mary-Evelyn Dalton
MaryEveHolder@comcast.net

Digital Sales Manager

Laura Abel
Laura.Abel@fwcommunity.com

Online Advertising Operations

Andrea Abrahamson
(303) 215-5686

SUBSCRIPTIONS

U.S. (800) 677-5212

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a note from the editor



WELCOME to the new and improved *Creative Machine Embroidery*. After months of planning, sifting through tons of survey data and trend reports, we've come up with a stunning redesigned magazine that's sure to inspire your creativity. We hope you love the new approach to content that we've been working hard to bring you with this redesign, and that your embroidery is taken to new heights with the techniques, tips and projects that follow.

Machine embroidery is taking a much more modern turn, and we decided to follow suit. Designers and digitizers are gravitating toward creating asymmetrical florals, large-scale monograms, subversive sayings and bold graphic motifs that may or may not coordinate with a fabric collection. Teddy bears, fleur de lis, dog and cat designs are becoming less and less popular (not to say they aren't cute and totally appropriate for certain projects and occasions). We're jumping on this trend and are excited to share some really inspirational projects featuring out-of-the-box designs and design placements.

On page 40, you'll find a whimsical floral design placed front-and-center on a modern shift dress. The design is a striking focal point for this retro-turned-modern frock. The project was created by Julia Griffey, who considers herself the "machine embroidery geek." Her mission is to inspire people to think beyond traditional designs and "plop-and-drop" embroidery to create really fabulous garments and home décor. Learn more about her on page 6.

Speaking of home décor, the table setting on the cover is another homage to the past but with a modern twist. The designs used are from our Diner Delights collection, exclusively available at shopsewitall.com (where you can also purchase the kit to make the project, complete with the fabric, specialty place mat blanks and the entire design collection). Embellish the place mats and napkins and gift them for Mother's Day or a special birthday. Find the how-tos on page 22.

Let us know how you like the new look and feel of *CME* at info@cmemag.com. We want to make sure this is a magazine you continue to love and that shopsewitall.com is the place you can find all of your embroidery needs.

Ellen

Ellen March

coming attractions

Sum, sum, summertime is here! Create a large summer tote for all of your beach essentials, learn secrets for embroidering cute baby onesies, plus make adorable ballet flats with fun designs—the free pattern is included for a limited time. All this and more is in the July/August issue of *CME*, on newsstands June 16, 2015.

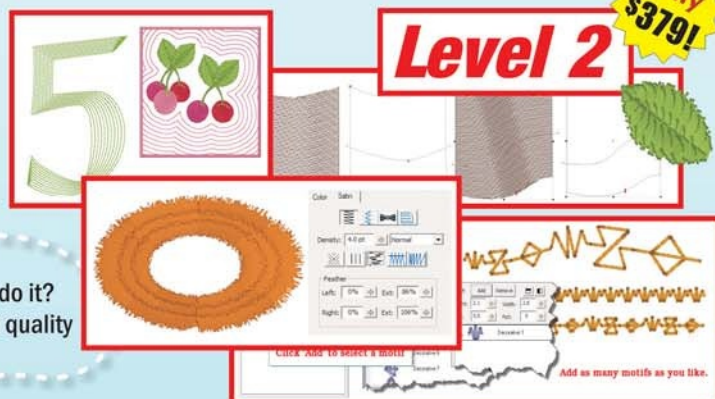
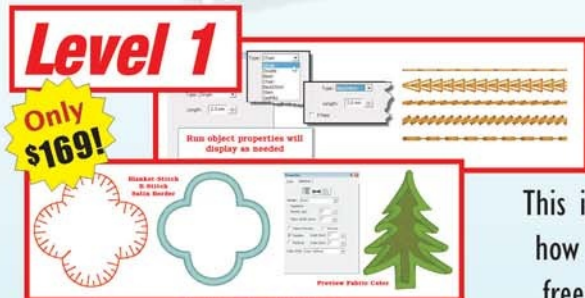


- This Issue's Inside Look - **StitchArtist™**

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contributors

lisa archer



("In the Hoop: Tissue Holder"—page 20) is the owner and creative director of Pickle Pie Designs. She loves the challenge of creating in-the-hoop designs that reflect her personal style.

Home Base: Holly Springs, NC
Visit: picklepiedesigns.com

kandi christian



("Linen & Lace"—page 54) is a well-known teacher, a licensed Martha Pullen instructor and has been a freelance educator. Kandi has been featured in multiple magazines, written five sewing books and speaks at events. She's also the owner of Kandi's Cottage, an online home décor store.

Home Base: Lake Forest, CA
Visit: kandiscottage.com

pamela cox



("Q&A with Pamela Cox"—page 59) received a fashion design degree from The Boston School of Design with an emphasis on patternmaking. Purchasing her first embroidery machine in '07 added a new dimension to her education.

Home Base: Dublin, NH

julia griffey



("Flower Power"—page 40) shares her projects and designs on her blog, Machine Embroidery Geek. When she's not digitizing, embroidering and writing about embroidery, she

teaches interactive digital media at Webster University. She has an MFA in new media design and an MA in apparel design.

Home Base: St. Louis, MO
Visit: machineembroiderygeek.com

kay hickman



("Basic Training"—page 14) is a Bernina of America educator and teaches seminars and classes throughout the U.S.

Home Base: Edmond, OK
Visit: berninausa.com

sandy lightfoot



("Good to Grow"—page 26) is an artist, designer, patternmaker and writer. Over the last 26 years, she's written numerous machine knitting books and articles. She's been digitizing for

13 years and loves transforming a sketch into a complete project.

Home Base: British Columbia, Canada
Visit: sandylightfoot.com

cindy losekamp



("Plush Pals"—page 32) has sewn all her life. When not writing books, she can be found teaching at conventions around the nation.

Home Base: Cedar Grove, IN

linda martin



("Towel Topper"—page 44) has 49 years experience in sewing, crafting and embroidery. She's a professional machine embroidery digitizer, specializing in both

quilting and in-the-hoop designs.

Home Base: Page, AZ
Visit: sewazdesigns.com

sue o'very



("Picture Perfect"—page 36) is the designer and owner of Sealed With A Stitch. She specializes in fun, adorable projects that can be finished in one sitting, such as her Think Inside the

Hoop and Serge-Broidery lines.

Home Base: Tampa, FL
Visit: sealedwithastitch.com

lisa shaw



("Unique Technique: Tiny Text"—page 48) has been involved with machine embroidery education and inspiration since the mid '90s. Lisa's teaching philosophy is that the computer is a

tool, and the artistic beauty that we can create with the computer is inside each of us.

Home Base: Elbert, CO
Visit: sew-bubbles.com

milinda stephenson



("Fab Fobs"—page 52) writes historical romance novels about women who sew. Her latest novel, *Baby Villa*, was published in early 2014.

Home Base: Panama City Beach, FL
Visit: milindajay.com, or on Twitter @milindajay

Learn More

about the experts and designers featured in this issue at cmemag.com.

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tips & tricks



BABYSTITCHER

Place a baby monitor next to your machine if you have to walk away for a few moments to ensure smooth stitching.

Dolores C., Facebook



MILK ITS WORTH

To avoid adhesive overspray, cut the bottom off a plastic milk carton and spray through the lid.

Penny D., Facebook



STUCK ON FELT

Instead of using spray adhesive when embroidering felt appliques, use a big glue stick. It works wonderfully and saves spray adhesive for other projects.

Gena A., Facebook

SPEEDY RECOVERY

When embroidering dense designs and the thread breaks, reduce the machine speed for best results.

Kathy L., Facebook



GOOD PRACTICE

If you're new to embroidery, pick up some second-hand clothes to practice on. If they turn out well, wear them. If not, it's no great loss.

Laurie A., Facebook



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to info@cmemag.com or post them on our Facebook fan page at facebook.com/creativemachineembroidery. If your tip is published, you'll receive a fabulous gift.

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2. BAG LADY

Bags are the perfect canvas for embroidery. Learn to make totes, clutches, handbags, backpacks, diaper bags and more in *Sew Cute to Carry* by Melanie McNeice. Get complete patterns for each design, and then personalize them to suit your style. (\$24.99, shopsewitall.com)

3. ON TAPE

Use Hugo's Amazing Tape to keep bobbins and thread spools from unraveling, organize ribbons and lace, label and keep stabilizer rolls tidy plus hundreds of other uses both in and outside the sewing room. This super strong tape bonds only to itself without the use of adhesives and is durable, reusable and versatile. (\$10.49/½"-wide 50' roll, shopsewitall.com)



1

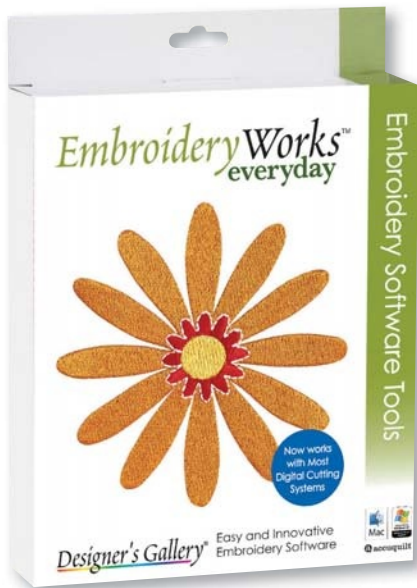


2



3

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4

5



6

7



4. MAKE THE CUT

Make digitizing even easier with the EmbroideryWorks software update. Now compatible with popular digital cutting systems, the update allows you to edit and export custom appliqué shapes to ensure accurate cutting. Automatically remove hidden stitches from layered appliqué designs, prevent density issues, and preview fabrics in appliqué designs in order to select suitable thread colors. **(\$499.99, upgrade free to current owners, designersgallerysoftware.com)**

5. PAINT THE TOWN

Embellish embroidery projects using iridescent oil paint in a handy crayon form. Shiva Paintstiks form a flexible film over fabric and can be mixed like traditional oil paints to create a one-of-a-kind finished product. **(\$53.95, interweavestore.com)**

6. LITTLE DUCKLING

Trim fabric and stabilizer from appliqués and more using the high-grade steel Duckling 4½" Mini Duck Bill Appliqué scissors from Famore Cutlery. **(\$16, famorecutlery.com)**

7. STITCHING QUEEN

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must haves

the latest & greatest tools & designs

1. Decorate your kitchen in mod style with the **CME Diner Delights collection**. Embellish aprons, towels and more with clever retro designs and colors. (\$6/design, \$28.99/ collection, shopsewitall.com)



2. Get the designs and instructions to create a sweet bonnet, bib and booties set from the **Martha Pullen 2015 Internet Embroidery Club**. Club membership includes hundreds of machine embroidery designs plus several coordinating project tutorials. (\$69/annual membership, embroidery.marthapullen.com)



Get new designs monthly plus extra fun projects with an Internet Embroidery Club membership. Visit embroidery.marthapullen.com for more information.

3. Show your love for your craft with the **Love Sewing collection** from Sew Swell. (\$15, sewwell.com)
4. Remind yourself or someone you love to stop and smell the roses with a quilt or wall hanging embroidered with the **Live Simply collection** from Embroidery Library. (\$36.97, emblibrary.com)



5. Stitch the pretty **TJ Bow** from Kreations by Kara onto a shirt or dress neckline for an elegant touch. (\$5.60, kreationsbykara.com)



6. Create designer-inspired style without the designer prices using the **Victorian Ornaments 2 collection** from aHey Embroidery. (\$22.70, ahey-embroidery.com)



7. Get inspired for a summer adventure with the **Retro Van design** from Blaststitch. Embroider onto a bandana, vest or bag and hit the road. (\$2.99, blaststitch.com)



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FREESTANDING LACE

by Kay Hickman

Discover the graceful art of freestanding lace, plus tips and tricks to make your next lace project a success.

LACY BEGINNINGS

Lace making has been a revered art form for centuries. What once took hours using knitting needles or crochet hooks can now be done in just minutes using an embroidery machine.

DESIGN SELECTION

Many lacy designs aren't digitized to stand alone. Learn how to select the ideal design using the following suggestions.

- Choose a design specifically digitized to create lace. These designs include a base layer of dense stitches to reinforce the design.
- Search for the terms freestanding lace, FSL, or stand-alone lace in the design description or name. These designs were digitized to retain their shape after the stabilizer is removed.
- Avoid non-freestanding lace designs. While other lacy designs may look appropriate to function as freestanding lace, once stitched out and the stabilizer washed away, they lose their shape **(A)**. At best the design will be very fragile, at worst the entire design will unravel into a pile of thread.

NEEDLE TIPS

- Use a size 75/11 embroidery needle unless the design specifies otherwise.
- Titanium coated needles are stronger and will last longer.
- Insert a new needle before stitching lace designs. A dull needle weakens the stabilizer by punching holes larger than necessary.

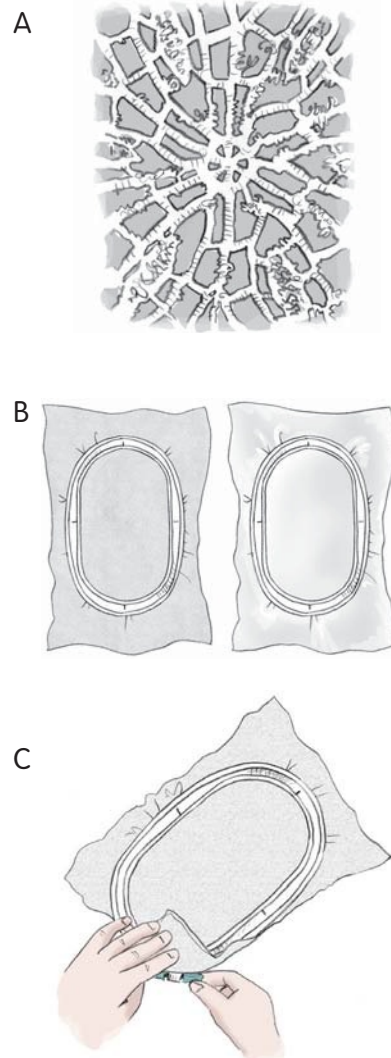
STABILIZER

There are two basic types of water-soluble stabilizers: film and mesh **(B)**.

- Film water-soluble stabilizers tear easily. This allows excess stabilizer to be quickly removed quickly prior to rinsing the design. Gently tear along the design edge where the needle perforated the stabilizer during embroidery. However, the film can tear during embroidery. Dry or brittle film stabilizers are far more likely to tear; store film water-soluble stabilizers in air-tight containers. Use smaller, less dense lace designs with film stabilizer.
- Mesh water-soluble stabilizers are very sturdy and can handle dense or large freestanding lace designs. The excess mesh must be trimmed away once the design is complete. Mesh stabilizers don't require special storage as they won't dry out.

HOOPING

- Hoop two layers of water-soluble stabilizer.
- Tighten the hoop outer ring as much as possible to ensure the rings securely hold the stabilizer as the design stitches **(C)**.
- Watch the machine during stitching, stopping to tighten the hoop as necessary.



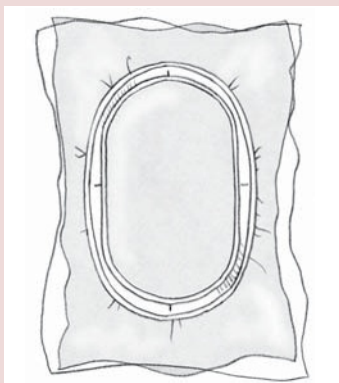
Tip Always use the same thread in the needle as in the bobbin when embroidering lace, as both threads will be visible.

TULLE TIME

Use a non-freestanding lace design to create a sturdy lace appliqué. Designs created using this method require fewer stitches and are often softer than freestanding lace designs.

- Hoop a piece of water-soluble stabilizer and a scrap of organza, chiffon, tulle or very fine netting as one unit **(1)**.
- Reduce the stitching speed on the machine to ensure accurate design stitches.
- Embroider the design. Remove the lace from the hoop.
- Cut away the excess fabric as close to the design as possible without cutting the design threads **(2)**.
- Rinse away the stabilizer following the rinsing instructions on page 16.

1



2



RINSING

- Cut or tear away excess stabilizer prior to rinsing to speed up the process.
- If the design is fragile, place it in a bowl of water and allow it to sit for several minutes **(D)**.
- Place sturdy designs in a colander and spray with water to rinse **(E)**. The sprayer's force quickly washes away the stabilizer.
- Once all visible traces of stabilizer are gone, blot the lace between two paper towel layers **(F)**. Once partially dry, test the lace for tackiness. If the lace feels tacky, rinse and blot again. Or allow the design to remain slightly tacky to create stiffer lace.
- Allow the lace to dry completely.
- If desired, shape the lace while still wet. Once dry, the lace permanently holds the shape.

E



D



F



Tip To speed up the lace drying process, use a blow dryer.

LACE RACE

Get inspired and take your freestanding lace to the next level using these fun ideas.

- Use freestanding lace to create eye-catching jewelry (3). Attach the lace to a necklace or earring hardware and step out in one-of-a-kind creations. Add beads to accentuate the design.
- Create a unique gift box to wrap up a present (4). Freestanding lace easily takes on 3D shapes. Search for FSL gift boxes to find one that suits your needs.
- Embroider a freestanding lace bookmark and impress your book club friends (5).
- Use freestanding lace as an appliqué to add a lacy collar to a T-shirt for an instantly interesting look (6). Stitch the lace to the shirt using matching or invisible thread. Consider cutting away the shirt fabric behind the design to create a peek-a-boo fashion statement.



Photo courtesy of Advanced Embroidery Designs



Photo courtesy of S-Embroidery



Photo courtesy of Advanced Embroidery Designs



Photo courtesy of Urban Threads

DESIGN

Black Collar designs: Urban Threads, Chic Collar Accents Lace (UTZ1593); urbanthreads.com

Cherry Bookmark design: S-Embroidery, Free Standing Lace Bookmark No. 2 (10355); s-embroidery.com

Gift Box design: Advanced Embroidery Designs, FSL Rose Gift Box (#17033); advanced-embroidery-designs.com

Heart design: OESD, Holiday Ornaments & Charms Collection (#12469-10); available at

participating Design Studio dealers or online at embroideryonline.com.

Necklace design: Advanced Embroidery Designs, FSL Battenberg Victorian Necklace (#17339); advanced-embroidery-designs.com

Snowflake design: OESD, Snowflake Elegance (#12429-10); available at participating Design Studio dealers or online at embroideryonline.com.

Swan design: OESD, Swan Lace Collection (#12250), Elegant Swan (#NB470_48); available at participating Design Studio dealers or online at embroideryonline.com.

SOURCES

Isacord provided the polyester embroidery thread: isacordthread.com.

OESD provided the Badegemaster Heavy Water Soluble Backing Stabilizer and the Aquamesh Wash Away Embroidery Stabilizer: available at various online and retail locations.



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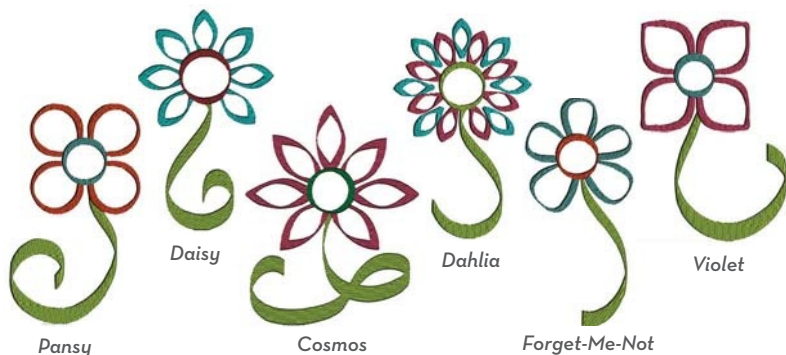
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in the hoop

TISSUE HOLDER

by Lisa Archer

Create a convenient
travel tissue holder
completely in the hoop.



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this summer.

**Download the free
ITH Tissue Holder design**
from cmemag.com/freebies
until June 30, 2015.

ITH DESIGNS

There are oodles of in-the-hoop designs on the market, so you can make anything from checkbook covers and zippered purses to potholders, luggage tags, reusable sandwich bags and more. It's exciting and rewarding to embroider an ITH design that allows you to complete a project in practically minutes. You don't even need to know how to sew to complete an ITH project, since your embroidery machine does it all.

When purchasing ITH designs, choose reputable digitizers who take the time to include detailed instructions and photos with their designs. They should also include supply lists detailing fabric requirements, proper stabilizers and other items you'll need to complete the project.

MATERIALS

- + Fat quarter or $\frac{1}{4}$ yard of cotton fabric
- + Tear-away stabilizer
- + Embroidery thread
- + 5"x7" hoop
- + Painter's tape
- + Point turner or chopstick

PREPARE

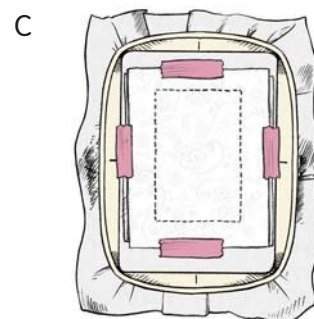
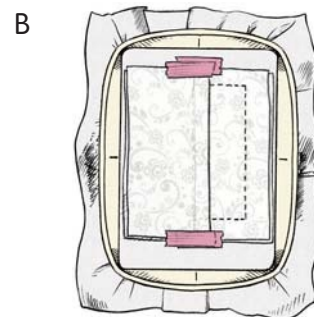
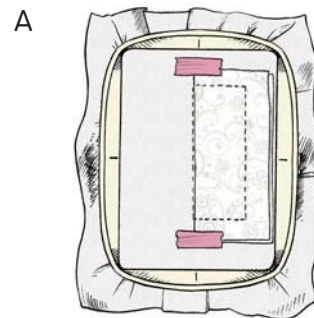
- From the fabric, cut four 6"x7" rectangles.
- Fold and press two rectangles in half lengthwise with wrong sides together to create two 3"x7" rectangles.
- Hoop a piece of tear-away stabilizer. Place the hoop onto the machine.
- Download the Tissue Holder design from cmemag.com/freebies. Load the design onto the machine.

EMBROIDER

- Embroider the placement line onto the stabilizer.
- Align one fabric rectangle fold over the placement line, extending the fabric to the right and centering the fold over the line. Tape the fabric upper and lower edges to the stabilizer **(A)**.
- Embroider the tacking stitches.
- With the fold facing the hoop center, lap the remaining folded rectangle $\frac{1}{4}$ " over the first, aligning the upper and lower edges. Tape the upper and lower edges to the stabilizer **(B)**.
- Embroider the tacking stitches.
- Center one fabric rectangle right side down over the fabric in the hoop. Align the remaining fabric rectangle right side up over all layers in the hoop. Tape each edge to the stabilizer **(C)**.
- Complete the embroidery.
- Remove the hoop from the machine and the project from the hoop. Tear away all stabilizer from the design wrong side.
- Trim the fabric just beyond the design perimeter **(D)**.
- Turn the tissue holder right side out. Poke out the corners using a point turner or chopstick. Insert a pack of pocket-sized tissues through the overlap opening. ⓘ

DESIGN

ITH Tissue Holder: Download the design for free from cmemag.com/freebies until June 30, 2015. The design will be available for purchase at picklepiedesigns.com after the expiration date.



diner *Delights*

BY NICKI LAFOILLE

Add retro charm to your dining décor with a cute mod-themed place mat and napkin set.





Get the Diner Delights kit; which includes everything you need to make a set of four place mats and napkins, plus the entire Diner Delights embroidery design collection. **Find it at shopsewitall.com.**

MATERIALS

Materials listed are enough to create four place mats and napkins.

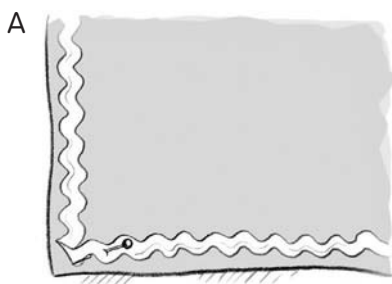
- + 2 yards each of solid grey & grey gingham fabric (See “Sources.”)
- + 4 packages or 6 yards of white jumbo rickrack
- + Thread: all-purpose & embroidery
- + Mediumweight tear-away stabilizer
- + Place-mat forms (See “Sources.”)
- + Removable fabric marker
- + Temporary spray adhesive (optional; see “Sources”)
- + Hand sewing needle (optional)
- + Diner Delights embroidery collection (See “Designs.”)

PREPARE

- Trace the place-mat form onto the gingham fabric wrong side eight times; cut out. Designate four place-mat pieces as the tops.
- From the grey fabric, cut eight 13” squares.
- From the gingham fabric, cut enough 2”-wide bias strips to equal 210” when pieced, including ¼” seam allowances. From the gray fabric, cut enough 2” wide bias strips to equal 250” when pieced, including ¼” seam allowances. With right sides together and using a ¼” seam allowance, piece the bias strips to create two continuous strips; press open the seams.
- Download the Café design from cmemag.com/freebies. Load the design onto the embroidery machine.

EMBROIDER

- On one place-mat top right side, mark the design center 3½” from the left edge and 4” from the lower edge.



- Hoop the place mat with a piece of stabilizer, centering the mark in the hoop. Pin or use temporary spray adhesive to secure the place-mat lower and left edge to the stabilizer. Ensure the pins are away from the embroidery area.
- Embroider the design, changing thread colors as indicated.
- Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Tear away the stabilizer from the design wrong side. Press the embroidery wrong side up over a towel to prevent flattening the stitches.
- Repeat to embroider three additional place-mat tops.
- On one napkin right side, mark the design center approximately 3" from the left and lower edges. If using different designs, print a design template and audition the placement on the napkin, accounting for the seam allowances.

- Hoop the napkin with a piece of tear-away stabilizer, centering the mark in the hoop.
- Embroider the design.
- Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Tear away the stabilizer from the design wrong side. Press the design according to the previous instructions.
- Repeat to embroider three additional napkins.

CONSTRUCT

Use ½" seam allowances unless otherwise noted.

- Align one place-mat top right side up over one place-mat form. Align one plain place-mat wrong side with the opposite place-mat side; fuse following the manufacturer's instructions. Turn the place mat over; press again to fuse.
- With the embroidered side facing up, mark ½" seam allowances along the place-mat perimeter.
- Beginning along the lower-edge center, center the rickrack over the line, easing it around the corners. Pin or machine-baste the rickrack just inside the seam allowance line. Lap the rickrack end 2" over the beginning. Curve the rickrack beginning and end away from the seam allowance line to create an inconspicuous juncture. Continue basting; trim the rickrack ends just beyond the seam allowance line.
- With right sides together and beginning along one place-mat side, align one grey bias-strip long edge with the placemat edge. Stitch, beginning 2" from the short end and curving the strip around the corners. End the stitching 2" from the binding beginning. Align the binding ends with right sides together; stitch. Trim the seam allowances to ¼". Finish stitching the binding.
- Press the binding away from the place mat, and then wrap it toward the place-mat back.
- Stitch in the ditch from the right side, catching the binding on the place-mat wrong side. Trim the binding raw edge close to the stitching.
- With wrong sides together, align one embroidered and one plain napkin square; pin.
- With the embroidered side facing up, mark ½" seam allowances along the napkin perimeter. Beginning along the lower-edge center, center the rickrack over the line. At each corner fold the rickrack at a 90° angle to align with the adjacent seam allowance line.
- Baste the rickrack and join the ends according to the previous instructions.
- With right sides together and beginning along one edge center, align one gingham bias-strip long edge with the napkin edge. Stitch, beginning 2" from

See the entire Diner Delights embroidery collection on page 12.



**FREE
DESIGN**
FOR A LIMITED
TIME!

the binding beginning. End stitching $\frac{1}{2}$ " from the first corner. Remove the napkin from under the presser foot. Fold the binding up at a 45° angle, and then back down to align with the adjacent edge. Continue stitching at the napkin raw edge.

- Repeat to miter each corner. End stitching 2" from the binding beginning. Align the binding ends with right sides together; stitch. Trim the seam allowances to $\frac{1}{4}$ ". Finish stitching the binding.

- Press the binding away from the napkin, and then wrap it toward the napkin back, mitering each corner.
- Stitch in the ditch from the napkin right side, catching the binding on the wrong side. Trim the binding raw edge close to the stitching. ⓘ

DESIGNS

Download the Café design free from cmemag.com/freebies until June 30, 2015. The design will be available for purchase at shopsewitall.com after the expiration date.

Tasty: CME, Diner Delights; shopsewitall.com.

SOURCES

Shop Sew it All carries Sulky KK2000 temporary spray adhesive and Craf-Tex place-mat forms: shopsewitall.com.

Riley Blake provided the C450-40 Gray and C100-13 GRAY D Cotton Solid Gray fabrics: rileyblakedesigns.com.

good to *Grow*

BY SANDY LIGHTFOOT



Make a sturdy apron with multiple pockets to hold gardening essentials, such as gloves, seed packets and tools, at your fingertips.

Download the free
Mushroom design and
apron pattern from
cmemag.com/freebies
until June 30, 2015.

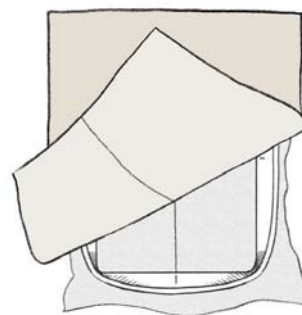
MATERIALS

- + 1 yard & ½ yard of coordinating 60"-wide medium- to heavy-weight woven fabrics (such as denim; A & B)
 - + 1 yard of 60"-wide medium-weight cotton or cotton/polyester fabric (C)
 - + 1 yard of 20"-wide fusible knit interfacing
 - + Tear-away stabilizer
 - + Thread: all-purpose, bobbin & embroidery
 - + Hand sewing needle
 - + Two 1"-diameter buttons
 - + Removable fabric marker
 - + 5"x7" hoop
 - + Embroidery designs: fruit (approximately 3½"x5") & vegetable (approximately 4"x6")
- From fabric A, cut one apron on the fold and two side loops.
 - From fabric B, cut one bib pocket, one base pocket and two straps.
 - From fabric C, cut one apron lining on the fold, one bib pocket lining, one bib facing and two skinny pockets. Cut one 1"x26" bias strip, joining multiple strips at a 45° angle if necessary to achieve the length.
 - Position the bib pocket wrong side up on a flat work surface. Position the corresponding pattern piece right side up over the bib pocket. Trace each vertical and horizontal centerline onto the pocket using a removable fabric marker. Repeat to trace the vertical and horizontal centerlines onto the base-pocket wrong side.
 - Transfer the remaining pattern markings onto the pattern pieces.
 - From the interfacing, cut one bib pocket, one bib facing, one base pocket and two skinny pockets excluding the ½" seam allowance. Center each interfacing piece on the corresponding piece wrong side; fuse, following the manufacturer's instructions.

EMBROIDER

- Load the mushroom design onto the machine. Thread the needle with embroidery thread and the bobbin with bobbin thread.
- Hoop a piece of tear-away stabilizer. Mark the stabilizer's vertical and horizontal centerlines, using a placement hoop template if available.
- Center the bib pocket right side up over the stabilizer, matching the centerlines **(A)**. Pin or use temporary spray adhesive to secure.
- Embroider the mushroom design. Remove the hoop from the machine and the stabilizer from the hoop.

A



PREPARE

- Prewash and dry the fabric; press if needed.
- Download the apron pattern and mushroom design from cmemag.com/freebies. Cut out the pattern.

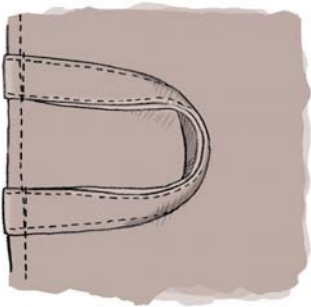
B



Tip

For a less structured fit, don't stitch the darts.

C



- Repeat to embroider the left, center and right base pocket with the desired fruit and vegetable designs.
- Remove the basting stitches, jump stitches and tear away the excess stabilizer.

CONSTRUCT

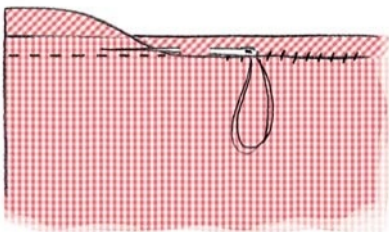
Use $\frac{1}{2}$ " seam allowances unless otherwise noted.

- Thread the needle and bobbin with all-purpose thread.
- Fold the bib-facing lower edge $\frac{1}{2}$ " toward the wrong side; press. Position the bib facing over the apron with right sides facing up, aligning the bib-facing lower edge along the apron placement line; pin, and then edgestitch the fold. Baste the bib facing to the apron along the sides and upper edge.
- Position the bib pocket right side up on a flat work surface. Center the bib pocket pattern over the embroidery and trim the pocket perimeter even with the pattern.

D



E



- With right sides together, stitch the bib pocket and bib-pocket lining, leaving a 2"-long opening along the lower edge for turning. Trim the seam

allowances to $\frac{1}{4}$ " and clip the corners.

- Turn the pocket right side out through the opening. Slipstitch the opening closed. Favor the bib pocket toward the lining; press, and then edgestitch the perimeter.
- Position the pocket right side up over the apron right side according to the pattern markings; pin (B). Edgestitch the sides and lower edge.
- Fold each side-loop long edge $\frac{1}{4}$ " toward the wrong side; press. Fold each side loop in half lengthwise with wrong sides together; press, and then edgestitch the long edges.
- Position one loop along each apron side according to the pattern markings; pin. Baste the loops using a $\frac{3}{8}$ " seam allowance (C).
- Fold each skinny-pocket long edge $\frac{1}{2}$ " toward the wrong side; press. Position the skinny pockets right side up over the base pocket right side according to the pattern markings; pin. Edgestitch each long edge.
- With wrong sides together, align the base pocket and base-pocket lining (D). If necessary, trim the lining perimeter to match the base pocket.

Purchase the GOOD TO GROW apron pattern at shopsewitall.com after the expiration date.

- With right sides together, position the bias strip along the base-pocket upper edge; stitch using a $\frac{1}{4}$ " seam allowance. Press the strip upward.
- Fold the strip long edge $\frac{1}{4}$ " toward the wrong side; press. Fold the strip in half lengthwise, extending the folded edge just beyond the previous stitching line; pin, and then slipstitch to secure **(E)**.
- With right sides together, stitch each apron and lining dart. Cut along each dart fold on the wrong side, ending $\frac{1}{2}$ " before the point. Press open each dart.

Make a flower garden apron with the cute **CME Ribbon Garden** embroidery collection, available at shopsewitall.com.





IN PERFECT ALIGNMENT

Learn a quick and easy method to align fabric and stabilizer centerlines for perfect design placement.

- Insert a thumbtack from the stabilizer wrong side at the marked center point.
- Position the fabric wrong side over the stabilizer, inserting the thumbtack through the center point. Pivot the fabric on the thumbtack to align the fabric and stabilizer vertical and horizontal lines; pin to secure.

- Position the base pocket right side up over the apron right side, aligning the base-pocket upper edge along the apron placement line; pin.
- Position one strap wrong side up on a flat work surface. Fold each long edge and one short end $\frac{1}{4}$ " toward the wrong side; press.
- Fold the strap in half lengthwise with wrong sides together; press. Edgestitch the strap long edges and folded short end.
- Align each strap raw end with the bib-facing upper edge according to the pattern markings; pin.
- With right sides together, pin the apron lining to the apron. Stitch the apron perimeter, leaving a 6"-long opening along the left side just below the loop.
- Trim the seam allowances to $\frac{1}{4}$ ". Notch the convex curves and clip the concave curves to, but not through, the stitching line.

- Turn the apron right side out through the opening. Favor the apron edge toward the lining; press. Slipstitch the opening closed.
- Topstitch $\frac{1}{8}$ " and $\frac{1}{4}$ " from the perimeter; press.
- Hand stitch buttons onto the bib facing according to the pattern markings. ⓘ

DESIGNS

Mushroom design: Download the design for free from cmemag.com/freebies until June 30, 2015. After the expiration date, the design will be available for purchase at sandylightfoot.com.

Chilies & strawberries: Sandy Lightfoot, Red Hot Pepper & Strawberries; sandylightfoot.com.

SOURCE

FabricLand provided the fabric: (866) 234-525, fabricland.ca.

Terradon Embroidery provided the stabilizer and thread: terraddonembroidery.com.



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plush *Pals*

BY CINDY LOSEKAMP

Learn how to personalize a sweet stuffed animal for your favorite kid. These lovable embroidered critters will bring a smile to the recipient's face, whether he or she is one or ninety one!



Purchase Plush Pal animal blanks and Angelina fiber at shopsewitall.com.

MATERIALS

- + Specialty stuffed animal embroidery blank (with a zipper opening & removable body section; see "Sources")
- + Stabilizer: paper-release adhesive tear-away & light-weight transparent water-soluble tear-away (topper)
- + Size 80/12 topstitching needles
- + Polyester embroidery & bobbin thread
- + Angelina film (amount & color depend on desired design; see "Sources")
- + Markers: ultra-fine permanent & air-soluble fabric
- + Non-slip mat (optional; see "Sources")
- + 1½" - to 2"-wide ribbon (optional)
- + Approximately 5"-square embroidery design

ANIMAL OPTIONS

- All stuffed animal blanks are meant to be embroidered, but some styles are simpler to hoop and stitch than others. Some of the easier animals to hoop are the ladybug, owl, turtle and penguin. When the body-stuffing sections are removed, these animals lie almost entirely flat in the hoop because very little stuffing remains in the body details. For example, the owl has two small hands and feet to keep out of the way during embroidery. Begin with one of the simpler animals for the first project to learn the process with fewer hooping complications.

- The lamb and lion animal blanks are more challenging to embroider. When the body sections are removed, there's a substantial amount of head stuffing remaining, which makes it difficult to flatten the body in the hoop. Choose the more complex animal styles for a second or third project.

PREPARE

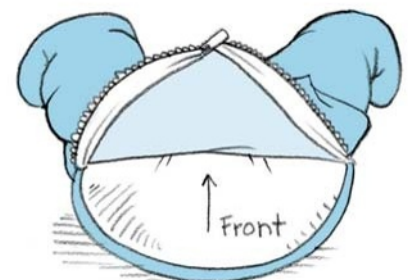
- When embroidering a stuffed animal blank, watch every step of the embroidery process to avoid difficulties or mistakes. It's easy for an animal foot to be caught by the needle and ruined, so it's imperative to eliminate distractions and focus on preventing problems during embroidery.
- Before removing the body stuffing bundle, note that the bundle is shaped to fit the animal's sculpted head and tummy. In order to reinsert the section correctly, note how it's positioned before removal.
- With the body sections still inside the animal, plan the design-center marking on the animal tummy. Since the animal is a very unusual embroidery surface, it's not possible to simply lay it down and draw a placement line.
- Print a design template and note the tummy shape before marking the design center. There are three tummy shapes: circular, oval and rectangular.
- Unzip the zipper, and then use an ultra-fine permanent marker to draw an arrow on the body section pointing toward the stuffed animal front; label "front" **(A)**. Remove the

Tip Some stuffed animal blanks have embroidery areas larger than 5" square, but select smaller designs in order to have plenty of room to work.

body section, and then label the head section to denote the front.

- The monkey and teddy bear have circular tummies, which provide the most limited area available for embroidery. Audition the template on the circular area, and then mark the vertical and horizontal
- The duck, turtle, ladybug, lamb, lion, elephant, cow, panda and dinosaur have large oval tummies. The large oval tummies have a small dart centered directly under the animal chin, providing a good center reference point for the design upper edge. At the tummy lower edge, there is another small center seam that provides a lower-center reference point. On the tummy wrong side, use an air-soluble fabric marker and ruler to connect the two points, denoting the tummy vertical center.

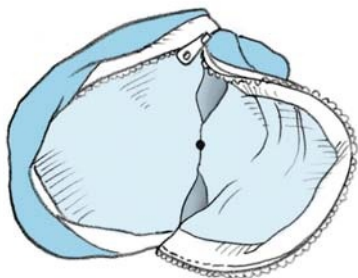
A



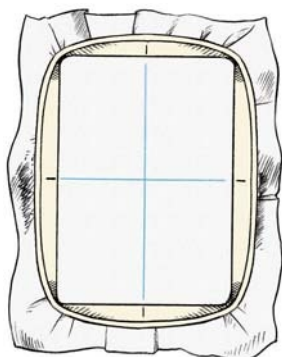


- The owl and penguin have a wide rectangular tummy shape. This body style doesn't have any center darts or seams, so it's necessary to determine the upper- and lower-edge center points. On the tummy wrong side, locate the area where the feet are joined to the body along the lower edge. Divide the small section between the feet in half to find the center; mark a small dot (**B**). At the tummy upper edge, draw a line connecting the beak to the tummy seamline to provide a

B



C



center reference point. Connect the tummy upper- and lower-edge center points to denote the vertical center.

- The horizontal design-center placement depends on the animal type, design size and desired distance from the animal chin. Audition the printed template on the tummy to determine the desired placement, and then mark the horizontal centerline on the tummy wrong side.

EMBROIDER

- From lightweight transparent water-soluble tear-away stabilizer, cut a piece slightly larger overall than the chosen design perimeter. Place the stabilizer piece near the embroidery machine so it will be close at hand during the stitching process.
- Load the design onto the machine. To alleviate hooping difficulty, consider rotating the embroidery design in the machine edit screen so that the animal head is positioned away from the machine hoop arm. This may be counterintuitive, as most designs are sewn facing the machine operator. However, when the design is rotated, the other animal body parts are out of the way, affording a better vantage point for monitoring the stitching process.
- Thread the needle with embroidery thread and the bobbin with bobbin thread.


Tip Always load a full bobbin into the machine before embroidering the animal tummy so there's no need to remove the hoop during embroidery.

- Place the empty embroidery hoop on the machine. Advance the machine through the process it goes through to prepare to stitch, but end the process before actually beginning to stitch. Most machines move a great deal while preparing to stitch a design, which is problematic if the animal is already in the hoop. To avoid the machine pulling the animal out of position before beginning to stitch, always advance the machine through the preparatory movements before placing the hooped animal onto the machine.
- Hoop a piece of paper-release adhesive tear-away stabilizer with the paper side facing up. Place the hoop on a flat work surface, and then use a pin to score two intersecting diagonal lines from corner to corner, forming an X; remove the paper. If applicable, use a non-slip mat to anchor the hoop and animal during hooping.



- On the stabilizer sticky surface, use an air-soluble marker to draw intersecting vertical and horizontal centerlines **(C)**. Don't use a permanent or standard pen, as the ink may become trapped in the stitching and show on the light-colored fur. Using an air-soluble pen will prevent this problem and make it less critical to remove every bit of adhesive stabilizer when the animal is reassembled.
- Control the animal during the hooping process by folding the body section in half vertically with wrong sides together, pinching with your fingers at tummy wrong-side upper and lower edge. While holding the animal, match the inner tummy marks to the stabilizer marks. Gently press the tummy down onto the adhesive surface, and then unfold the animal, pressing and smoothing it over the stabilizer. Always keep one hand on the tummy to prevent the rest of the body from coming loose from the adhesive.
- Carefully slide the hoop onto the machine. Raise the embroidery foot to the highest position to allow the animal bulk to slide under it. It's very easy to dislodge the animal from the hoop, so perform this step very gently.
- Before beginning the embroidery process, place the water-soluble topper over the embroidery area to prevent the stitching from sinking into the fur pile.
- If the machine has a baste-in-the-hoop feature, use it to secure the animal to the stabilizer. If possible, use the foot pedal to control the basting in order to slow down the process. If the machine doesn't allow the foot pedal to control the basting, slow the stitching speed to the lowest setting.
- If the machine doesn't have the baste-in-the-hoop feature, download the a basting design from sewingart.com and load it onto the machine. Embroider the basting design before the tummy design.
- Keep your fingers close to the hoop during basting in order to quickly stop the machine and access any animal area that gets caught under the needle. Use your fingertips to feel if anything unwanted has crept under the stitching, such as the zipper, zipper tab, tag, tail, feet or any extra tummy fabric, and then end the stitching in order to readjust the animal.
- Before embroidering the tummy design, trim away any excess topper approximately 1/4" beyond the basting edges. Excess topper causes additional problems during embroidery if it's caught beneath the needle.
- Embroider the tummy design, carefully watching the stitching to quickly catch any problems. Use your fingers to hold the body parts away from the needle.

If you need to remove the hoop from your machine at any time during the embroidery, thoroughly check that nothing slips out of place when replacing the hoop onto the machine. If adding Angelina film, follow the design manufacturer's instructions.

- Remove the hoop from the machine. Snip the basting thread every few stitches, and then remove the stitching. Gently pull the animal away from the stabilizer, and then carefully pull away the excess topper. Any leftover topper pieces will dissolve after the first washing.
- Replace the body bundles, referring to the markings for correct positioning. 

SOURCES

All About Blanks provided the animal blanks: allaboutblanks.com.

RNK distributing provided the Floriani Perfect Stick stabilizers: rnkdistributing.com.

Sew Artfully Yours carries Grip n Grip non-slip sheets: sewingart.com.

Shop Sew it All carries Angelina film and Plush Pal animal blanks: shopsewitall.com.

DESIGNS

Lettering & mylar designs: Sew Artfully Yours, Inc. Kids Mylar Designs, Friendly Fonts Collections Polka Dottie Font and Jumping Jester Font; sewingart.com.

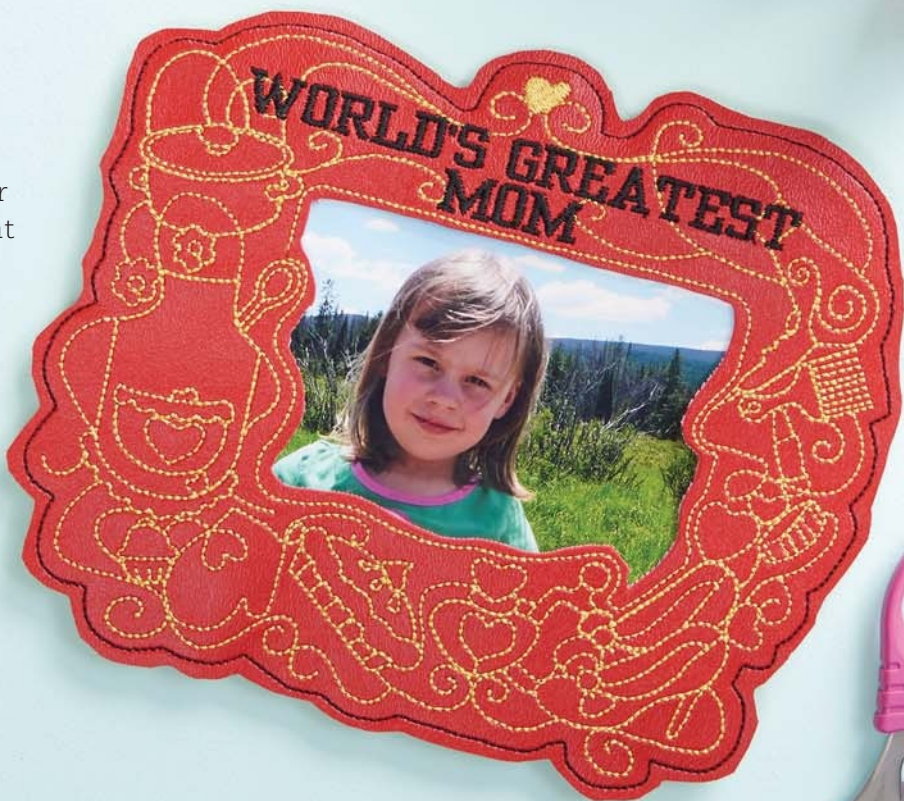
Tip When giving an animal to a baby or child, consider securing the zipper tab with a few hand stitches to prevent little ones from removing the body section and losing them. Also, tuck in a note letting the parents know they can remove the sections for washing.



picture *Perfect*

BY SUE O'VERY

Celebrate Mother's Day by showcasing a favorite family snapshot in a clever magnetic frame that stitches up quickly in the hoop.





**Download the free
ITH frame design**
from cmemag.com/freebies
until June 30, 2015.

MATERIALS

Designs are sized for a 4x4, 5x7 or 6x10 hoop.

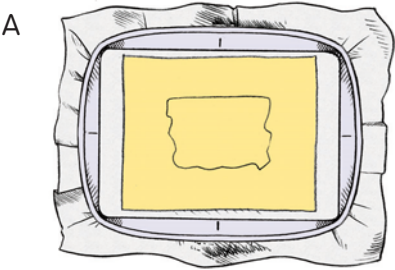
- + Marine vinyl (dimensions according to Hoop Size Chart below)
- + Mediumweight tear-away stabilizer (dimensions according to Hoop Size Chart below; see “Sources”)
- + Thread: embroidery & matching bobbin
- + Size 75/11 embroidery needle
- + 5” curved scissors & thread snips (See “Sources.”)
- + Rotary cutting system
- + Fabric glue stick or pen
- + Low-temp glue gun & glue sticks
- + Clear adhesive tape
- + Four 5/8”-diameter magnets
- + ITH frame embroidery design

PREPARE

- Determine the desired hoop size, and then cut the frame front and back and stabilizer according to the chart below.
- Hoop the stabilizer. Center the frame front right side up in the hoop. Use a fabric glue stick or pen to secure the vinyl to the stabilizer on the vinyl wrong side along the upper and lower edges.

EMBROIDER

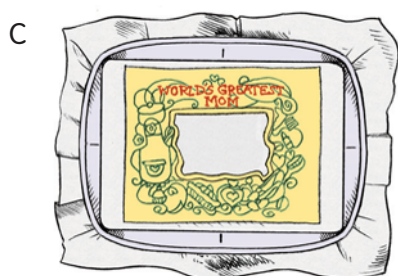
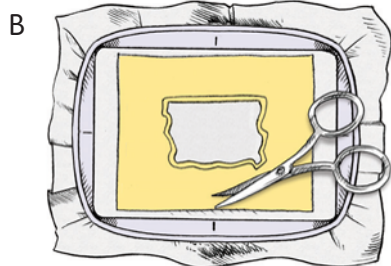
- Load the frame embroidery design onto the machine. Thread the needle and bobbin with the desired thread color for the frame stitching. Place the hoop onto the machine. Embroider the frame window **(A)**.



Hoop Size	Front	Back	Stabilizer
4x4	5" square	5" square	8" square
5x7	6"x 7" rectangle	6"x 7" rectangle	9"x 12" rectangle
6x10	7"x 8" rectangle	6"x 7" rectangle	12"x 18" rectangle



Tip For best results when embroidering vinyl, use a tear-away stabilizer that doesn't contain hairy fibers.



- Remove the hoop from machine but don't remove the stabilizer from the hoop. Place the hoop right side up on a flat work surface. Use curved scissors to snip only through the vinyl layer within the stitched window. Trim the vinyl from within the window $\frac{1}{8}$ " from the stitching. Don't cut or remove the stabilizer **(B)**.

- Re-place the hoop onto the machine. Embroider the next stitching sequence, which includes the kitchen, shoe and beauty motifs. Remove the hoop from the machine, but don't remove the stabilizer from the hoop. Thread the needle and bobbin with the desired lettering thread color.


Re-place the hoop onto the machine, and then embroider the lettering **(C)**.

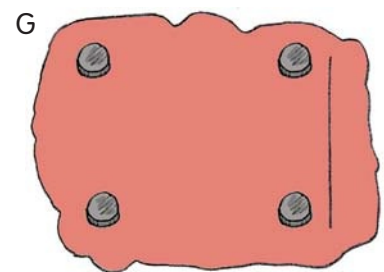
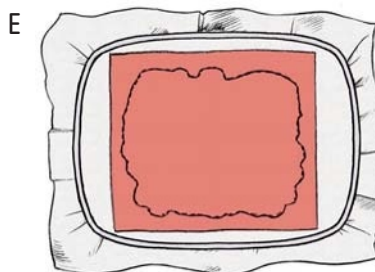
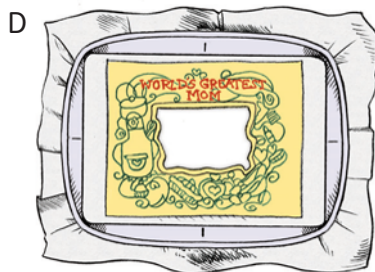
- Remove the hoop from the machine but don't remove the stabilizer from the hoop. Place the hoop on a flat work surface. Remove the stabilizer from within the frame window only **(D)**. Turn the hoop to the wrong side. Center the frame back right side up over the stabilizer wrong side, aligning the edges with the frame front. Tape the frame-back edges to the stabilizer.
- Place the hoop onto the machine. Embroider the final running stitch to secure the frame front and

Tip Use markers to add color inside the running stitch designs.



back. Remove the hoop from the machine **(E)**.

- Remove the stabilizer from the hoop. Remove all the tape and stabilizer from the vinyl. Carefully cut away the excess vinyl $\frac{1}{8}$ " beyond the frame perimeter stitching **(F)**.
- Turn the frame to the wrong side. Cut a vertical slit 1" from the frame right edge, beginning and ending $\frac{1}{2}$ " from the frame upper and lower edges, making sure to only cut through the frame back.
- Make a mark 1" from each frame corner. Adhere one magnet over each mark using a hot glue gun **(G)**. Allow the glue to dry.
- Insert a picture into the frame through the back slit. 



DESIGNS

Download the ITH frame design free from cmemag.com/freebies until June 30, 2015. The design will be available for purchase at sealedwithastitch.com after the expiration date.

SOURCES

Bosal carries mediumweight tear-away stabilizer: bosalonline.com.

Kai Scissors carries 5" curved embroidery scissors: kaiscissors.com.

flower *Power*

BY JULIA GRIFFEY

Add a modern appliqué design to a mod shift dress to fit and flatter any figure. Plus, learn how to dye fabric for custom color.



burda
style

Burda Style 6914,
view A (modified)

Download the free
Flower Appliqué design
from cmemag.com/freebies
until June 30, 2015.

MATERIALS

- + Sleeveless A-line dress pattern (such as Burda Style 6914; see "Source")
- + Dress fabric plus $\frac{1}{4}$ yard, notions & interfacing (according to pattern guidesheet)
- + 6" square of mediumweight paper-release fusible web
- + 3-yard package of $\frac{1}{2}$ "-wide single-fold bias binding
- + Paper-release adhesive tear-away stabilizer
- + Thread: all-purpose, bobbin & embroidery
- + Removable fabric marker
- + Hand sewing needle
- + $\frac{1}{2}$ "-diameter button
- + Curved appliqué scissors
- + Two contrasting fabric dyes & fixative (according to fabric type)
- + Rubber gloves
- + Salt (optional)
- + Appliqué design (approximately 5" square)

DYE

- Prewash and dry the fabric.
- Cut out the dress front and back.
- Create a dye bath according to the

manufacturer's instructions. Wearing rubber gloves, submerge the dress front and back into the dye bath. Continually agitate the fabric to evenly distribute the dye.

- Once the desired fabric color is achieved, rinse and dry the fabric according to the manufacturer's instructions.
- Repeat to dye the remaining fabric a contrasting color.
- Measure the dress-front and -back lower edge; record.
- From the remaining fabric, cut one front and back lower band according to the measurements $\times 4"$, two arm-scye facings, one neckline facing and one 6" square.
- Transfer all pattern markings to the pattern pieces.
- Fold each neckline pleat following the pattern markings; press, and then baste.
- Measure the arm-scye circumference, and then add $\frac{1}{2}$ "; record. From the binding, cut two pieces according to the recording measurement. Repeat to measure and cut one neckline binding.

EMBROIDER

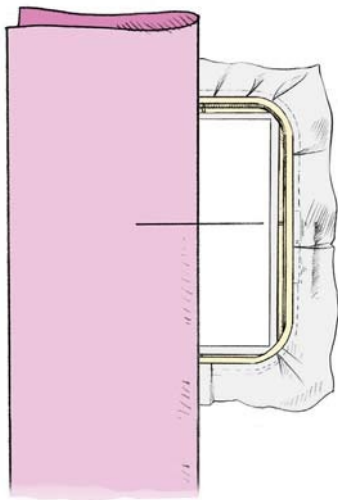
- Load the appliqué design onto the machine. Thread the machine needle

with embroidery thread and the bobbin with bobbin thread.

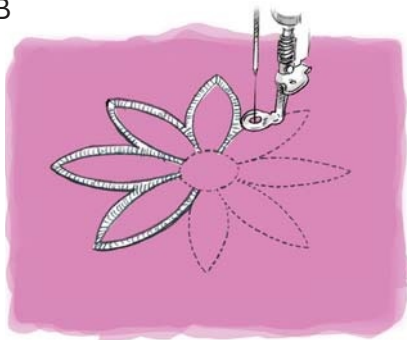
- Adhere the fusible web to the fabric-square wrong side following the manufacturer's instructions.
- Using a removable fabric marker, mark the design center on the dress-front wrong side centered between the pleats and approximately $3\frac{1}{2}"$ from the neckline edge. Extend the vertical and horizontal lines, creating an axis.



A



B



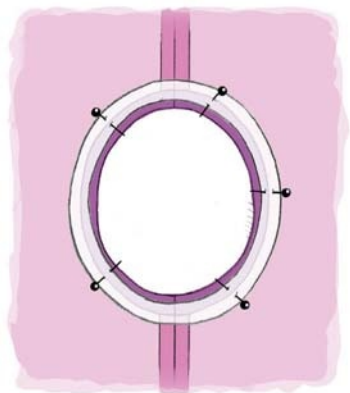
- Hoop a piece of paper-release adhesive stabilizer with the paper side facing up. Score the paper, and then gently remove it from inside the hoop perimeter to expose the adhesive.
- Mark the hooped stabilizer center and extend the lines, creating an axis.
- With right sides together, fold the dress front along the vertical axis line, keeping the excess fabric on the left. Align the fold with the vertical line on the hooped stabilizer and align the horizontal line on the dress front with the horizontal line on the stabilizer **(A)**. Unfold the fabric and smooth it onto the stabilizer.
- Place the hoop onto the machine and embroider the placement stitches.
- Remove the paper backing from the fabric square. Center the fabric square right side up over the placement stitches.
- Embroider the tacking stitches. Remove the hoop from the machine. Using small curved appliqué scissors, trim the excess fabric just beyond the tacking stitches.
- Place the hoop back onto the machine and embroider the remaining design, changing thread colors as desired **(B)**.
- Remove the hoop from the machine and the stabilizer from the hoop. Carefully tear away the excess stabilizer.

CONSTRUCT

Note: The dress lower-edge pleats are eliminated for a looser fit.

- With right sides together, baste the center-back seam from the neckline to the designated pattern marking. Continue stitching the center-back seam with a 2.5mm stitch length.
- With right sides together, stitch the dress front and back shoulders and side seams.
- With right sides together, fold one armscye facing in half width-wise; stitch the short ends. Press open the seam.
- Unfold one armscye-binding long edge; press. Fold one short end $\frac{1}{2}$ " toward the wrong side; press. With wrong sides together, align the binding long raw edge with the armscye raw edge, aligning the folded short end over the opposite raw short end; pin.
- Position the armscye-facing long edge wrong side up over the binding right side; pin **(C)**. Stitch, and then trim the seam allowances and clip up to, but not through, the stitching at $\frac{1}{4}$ " intervals.
- Fold the facing long edge toward the wrong side along the seam allowance; press. Fold the facing toward the dress right side, extending the folded edge just beyond the stitching line; press, and then pin.
- Topstitch the facing $\frac{1}{8}$ " and $\frac{1}{4}$ " from the folded edge. Repeat to stitch the remaining armscye facing.

C




- Fold the center-back seam allowances toward the wrong side according to the pattern markings; press. Topstitch $\frac{1}{4}$ " from the folded edge and $\frac{1}{4}$ " below the designated pattern marking. Remove the basting stitches at the center-back seam.
- Finish the neckline according to the armhole instructions. Fold the facing and binding short ends toward the wrong side, aligned with the center-back edges; pin. Topstitch $\frac{1}{8}$ " and $\frac{1}{4}$ " from the facing lower edge.
- Hand stitch a button and button loop to the center-back neckline according to the pattern guidesheet.
- With right sides together, stitch the lower-band short ends to create

one continuous loop; press open the seam.

- The lower band adds $2\frac{1}{4}$ " to the dress length. Trim the dress lower edge according to the desired hemline length.
- With right sides together, stitch the lower-band upper edge to the dress lower edge, matching the side seams. Press the seam allowances toward the band.
- Measure the band lower edge; add $\frac{1}{2}$ ", and then record. From the binding, cut one length according to the measurement.
- Unfold one binding long edge; press. Fold one short end $\frac{1}{2}$ " toward the wrong side; press. With right sides

together, align the binding long raw edge with the band lower edge, aligning the raw short end over the opposite folded short end; pin. Stitch along the binding foldline.

- Fold the binding downward; press. Fold the binding and band lower edge $\frac{3}{4}$ " toward the dress wrong side; press. Topstitch $\frac{1}{2}$ " and $\frac{5}{8}$ " from the lower folded edge. 

DESIGN

Flower design: Download the design for free from cmemag.com/freebies until June 30, 2015. After the expiration date, the design will be available for purchase at etsy.com/shop/membroiderygeek.

SOURCE

Simplicity carries Burda Style pattern 6914: simplicity.com.



towel *Topper*

BY LINDA MARTIN

Embroider handy towel toppers to decorate your kitchen for spring. Make one for yourself, and then make one to give as a unique gift.

Download the free
Parasol Towel Topper design
 from cmemag.com/freebies
 until June 30, 2015.

MATERIALS

- + Two 5 ½"x7" rectangles & two 2"x7" rectangles of cotton fabric
- + Fabric scrap (umbrella appliqué)
- + Cotton tea towel
- + Tear-away stabilizer
- + Stiff interfacing
- + 5"x7" hoop
- + ½"-diameter button
- + Embroidery threads
- + Hand sewing needle
- + Painter's tape (optional)

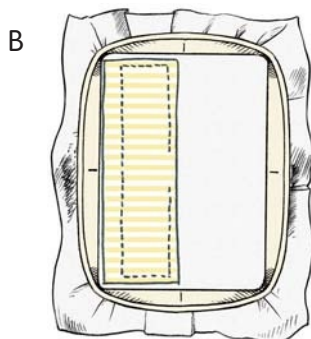
CUT

- Download the Parasol tea towel topper design from cmemag.com/freebies.
- Print the Parasol design template. Trace the template onto the stiff interfacing; cut out **(A)**. Or hoop a piece of tear-away stabilizer and stitch the first color. Cut inside the

stitching line and use as a template to cut the stiff interfacing.

STRAP

- Load the design onto the machine. Thread the machine with embroidery thread in the needle and bobbin.
- Hoop a piece of tear-away stabilizer. Place the hoop onto the machine. Embroider the strap placement lines.
- With right sides together, align the 2"x7" rectangles. Center the rectangles over the placement lines.
- Embroider the strap stitching **(B)**.
- Remove the hoop from the machine and the stabilizer from the hoop. Carefully tear away the stabilizer from the strap stitching lines. Clip the corners, and then turn the strap right side out; press.
- Hoop a piece of tear-away stabilizer. Place the hoop onto the machine. Embroider the strap placement line.



Tip Embroider a towel topper for Mom to give as a cute Mother's Day gift.

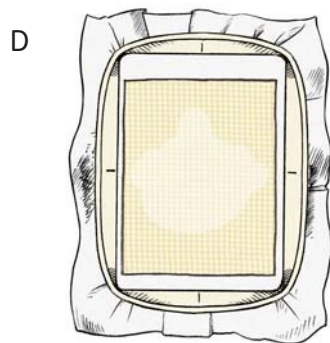
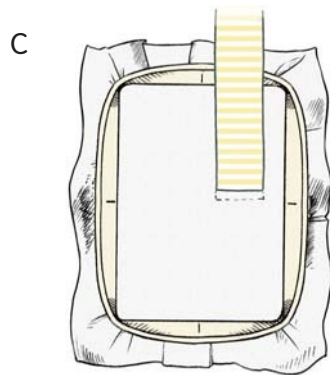


Place the strap finished end along the placement line **(C)**.

- Embroider the buttonhole. Remove the hoop from the machine and the stabilizer from the hoop. Carefully remove the stabilizer from the design stitches. Cut open the buttonhole; set aside the strap.

TOPPER

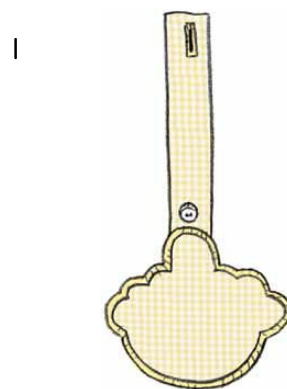
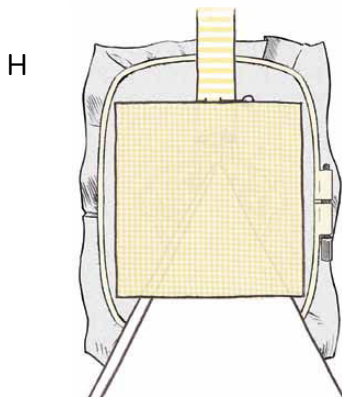
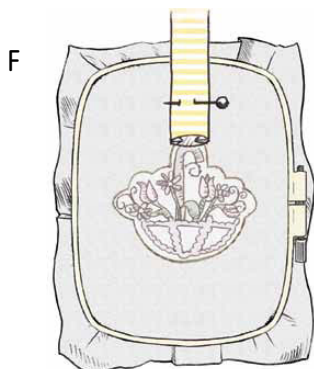
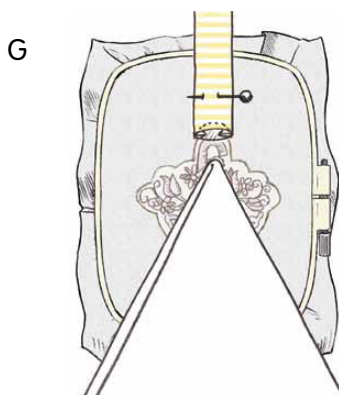
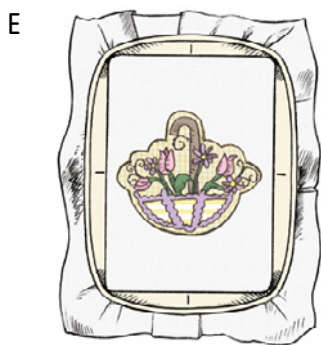
- Hoop a piece of tear-away stabilizer. Place the hoop onto the machine.
- Embroider the placement lines. Position the stiff interfacing inside the placement lines. Center one fabric rectangle right side up over the interfacing **(D)**. Embroider the tacking stitches.



- Embroider the design, changing thread colors according to the layout sheet.
- Place the fabric scrap right side up over the umbrella appliqué placement lines; embroider the tacking stitches. Trim the fabric just beyond the stitching lines. Embroider the umbrella detail stitching.
- Trim the excess topper fabric just beyond the design perimeter **(E)**.
- Embroider the strap placement lines.
- Remove the hoop from the machine, and then turn it over. With the raw edges pointing toward the hoop center, align the strap with the placement lines on the hoop wrong side; pin or tape to secure **(F)**. Re-place the hoop onto the machine.
- Embroider the strap tacking stitches. Leave the pin in place to keep the strap clear of the embroidery area.
- Embroider the towel placement lines. Remove the hoop from the machine, and then turn it over.
- Fold the towel in half diagonally, and then in half again. Place the corner point $\frac{1}{2}$ " to 1" below the strap end **(G)**. Pin or tape in place. Re-place the hoop onto the machine.
- Embroider the towel tacking stitches; remove the pin. Remove the hoop from the machine, and then turn it over.
- Center the remaining fabric rectangle right side up over the design wrong side **(H)**. Pin or tape to secure. Re-place the hoop onto the machine.
- Embroider the tacking stitches. Remove the hoop from the machine. Trim the excess fabric just beyond the design perimeter. Re-place the hoop onto the machine.
- Embroider the remaining design. Once the embroidery is complete, remove the hoop from the machine and the fabric from the hoop. Tear away the stabilizer from the design perimeter. Press the satin stitched edges using a warm iron.
- Center the button on the strap just above the topper satin stitches; hand stitch **(I)**.

DESIGNS

Parasol & Mom's Kitchen: Parasol Towel Topper & Mom's Kitchen Towel Topper, SewAZ Embroidery Designs; sewazdesigns.com



Find more ITH designs
at shopsewitall.com.

UNIQUE TECHNIQUE:



Tiny
text

BY LISA SHAW

When embroidering lettering or fonts, there's a significant number of stitch properties and choices to keep in mind. Learn how to embroider small lettering (fonts ¼" or smaller) for clear, smooth and professional results on quilt labels, gift tags and other embroidered keepsakes.

FONT TYPES

There are three types of machine embroidery fonts, each with their own characteristics to consider: true type fonts (TTF), built-in lettering and alphabet designs.

- TTF don't have any stitch data. The embroidery machine can't read them until they become stitch files from a program that has the ability to "digitize" them. TTF that are "digitized" by software are created by a type of auto-digitizing that has been optimized for font creation. The more ornate, curly or detailed the font is, the harder it is for the software to create a "blob-less" designs comprised of turning angle satins. ("Turning angle satins" is a manual punch term.) Most alphabet designs that stitch out well have been either auto-digitized and tweaked to eliminate clumps and blobs, or they've been manually punched, meaning that each letter has been created on its own. As simple as lettering looks, it's probably one of the most complex type of designs to create automatically. Be sure to make a test sample on the intended fabric for smaller sized text created in this fashion.



**Download the Running
Stitch font and Embrilliance
software** for free at cmemag.com/freebies. With the free software, create the desired lettering design in the featured running stitch font and save it to the appropriate machine format.

- Built-in lettering are fonts that have been specifically digitized for your software. They are “object” files, so you can change elements, such as the fill stitch type (satin, fill, motif, etc.), as well as stitch properties, including density, stitch length and various underlay settings. These designs have the most flexibility when resizing and customizing because they’re basically wireframes of the letters with all the angle lines and inclinations. These fonts are usually the most basic and ordinary looking because they’ve been tested and tried for many years.
- Alphabet designs are individual stitch files created at a specific size to be combined to create names and monograms, such as A.pes, B.pes, C.pes, etc. We look at these designs and see letters to create words, but your software can’t read. That design that looks like a letter A to you might as well be a tulip to the software. It’s just a design like every other design, so to create a name or word, you must import the individual files and align them with spacing. If available in the BX format, these can be used as keyboard fonts in Embrilliance and EmbroideryWorks programs. This is a convenience feature, as the letters are still stitch files with set properties by the digitizer. Most digitizers that sell alphabet designs offer multiple sizes. If you think you’re going to need to resize the lettering to fit the hoop or project space, choose a font that’s close to

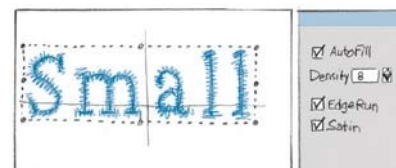
the final size. It’s generally easier to enlarge an alphabet design than to shrink it, as you can always add more stabilizer, but it’s more difficult to remove underlay stitching or other details that aren’t needed at a smaller size.

SMALL LETTERING CONSIDERATIONS

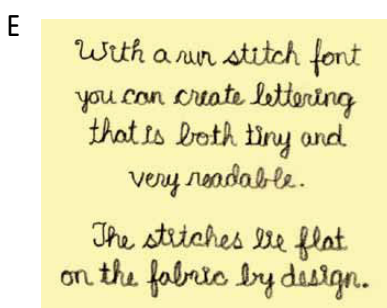
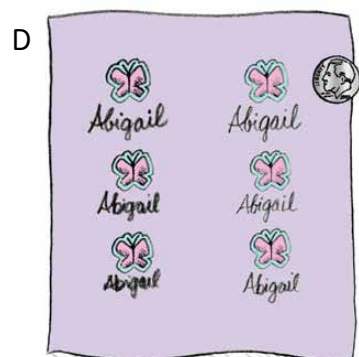
When looking for or creating small lettering, what are the settings and attributes to look for? The thought process is slightly different for smaller fonts than for smaller designs. In general, a smaller design contains less underlay. Smaller designs don’t push or pull on the fabric as much because they cover less surface area. However, satin stitch lettering is a bit different because satin or column stitches have the most pull of all the stitch types. The needle swings evenly back and forth in a column, the same direction, one stitch right next to the other. All of those stitches give each other strength, causing lots of pull in one direction. If you’ve ever stitched satin letters on a flimsy knit T-shirt without the correct stabilizer, you’re probably familiar with the puckering and wrinkling that results. Lettering needs a good “foundation” or underlay to stitch out smoothly.

- For smaller sized letters, the resulting shape is achieved more by color and coverage, not necessarily the satin stitching details. An easy way to create this illusion and coverage is to increase the underlay with a lattice or zigzag stitch type.

A



- Turning off any 3D rendering in the embroidery software allows you to see the stitches more clearly. Most standard lettering has a default satin stitch density of .4 to .5mm. For small lettering, decrease this density by increasing the space between each stitching row. Here, the letters are ½” tall with a density of 8 points or .8mm **(A)**. The underlay is increased to have an edge run, which gives the upper satin stitching on top something to grab onto. The satin underlay is also turned on to provide color, coverage and loft for the upper satin stitching. In the case of small lettering, the upper satin stitching simply adds the shine, while stitching underneath does most of the work.
- Changing the stitch properties helps achieve a smooth, flat stitch out, but there are few more elements to consider. The first is color contrast. Smaller lettering doesn’t have the same definition as larger lettering. That definition is removed by decreasing the upper density, giving the font a “choppier” look in order for it to stitch nicely without puckering. To achieve better results, first be sure that the selected font is simple enough to handle this choppiness.




Second, choose a thread color that will show up on the fabric. In the featured design, the light lavender thread in the flowers on the left pops nicely when used in larger coverage areas like the petals, as does the orange flower center **(B)**. However the thin script font choice causes the letters to get lost on the background fabric. The simpler font set with a slant and stitched in the darker green thread produces a much more effective and legible result **(C)**.

- Another way to achieve clearer lettering is to use thinner thread. The higher the thread weight number, the thinner the thread. Think of using a fine point marker vs. a thick marker—there's much more detail with the fine point. The lettering in the left column is stitched in standard 40-wt. embroidery thread, while the lettering on the right is stitched in 80-wt. thread **(D)**. Thinner thread is great to use in the bobbin, but it's also great to use in the needle for super-fine micro lettering details. Even at the largest font size in the example, the 80-wt. thread creates a much clearer result.
- For super tiny lettering or for a delicate look, such as embroidered lettering on a batiste handkerchief, look for a running stitch font **(E)**. CrossStitch software, such as PatternMaker ME, includes a collection of backstitch line fonts which are clear and understandable to read at sizes as tiny as 1/4" tall **(F)**.



TYPE TIPS

Follow these steps for clear and professional-looking lettering.

- Prewash the fabric. Shrinkage shows up prominently with small lettering designs, creating a puckered and wrinkled mess.
- Use liquid stabilizer to prepare the fabric for embroidered lettering. Follow the manufacturer's instructions to pretreat the fabric. For a satin stitch font, use a tear-away or water-soluble hooped stabilizer.
- Press the fabric before hooping. Don't iron the fabric, as dragging the iron across the fabric surface stretches and distorts the grain.
- If the machine doesn't trim jump stitches, use a water-soluble topper to for easier trimming. However, remember that these are small letters and the recipient will be pleased with receiving such a thoughtful gift and probably not checking for the tiny jump stitches. If you do trim, use super sharp scissors and trim only from the right side. Adding a dot of seam sealant to the lettering on the wrong side also prevents raveling. 

RESOURCE

For more information on the software and techniques used, visit sewbubbles.wordpress.com.

SOURCES

Designer's Gallery carries EmbroideryWorks by Designer's Gallery software: designersgallerysoftware.com.

Embrilliance provided the free software for Mac or Windows: embrilliance.com.

Hobbyware carries PatternMaker ME software: hobbyware.com.

Kai carries 5100c trimming scissors: kaiscissors.com.

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fab Fobs

BY MILINDA JAY STEPHENSON

Quickly stitch and embroider fun personalized key fobs for everyone in the family.

MATERIALS

Supplies listed are enough to make one key fob.

- + 1½"x12" print cotton fabric strip
- + 12" length of 1"-wide webbing
- + Mediumweight paper-release adhesive tear-away stabilizer
- + Thread: all-purpose, bobbin & embroidery
- + Key fob hardware clip & split ring
- + Pliers or welding hand seamer (See "Sources.")
- + Glue stick
- + 1" bias tape maker (optional)
- + Text embroidery design

PREPARE

- Fold each fabric-strip long edge ¼" toward the wrong side; press. Or use a 1" bias tape maker to create a bias tape strip following the manufacturer's instructions.
- Thread the machine needle and bobbin with all-purpose thread.
- Center the bias strip over the webbing with right sides facing up; topstitch each long edge.

Tip For perfect topstitching, use a $\frac{1}{4}$ " quilting foot when attaching the fabric strip to the webbing.

EMBROIDER

- Download the fob-placement design from cmemag.com/freebies. Load the design onto the machine. Open the design on the machine screen or in embroidery software.
- Select the desired font and a horizontal or vertical alignment. Type in the desired name, centering the name within the placement design lines at least 1" from each line end points.
- Thread the machine needle with embroidery thread and the bobbin with bobbin thread.
- Hoop a piece of paper-release adhesive stabilizer with the paper side facing up. Score the paper, and then gently remove it from inside the hoop perimeter to reveal the adhesive.
- Embroider the fob-placement design lines. Position the fob right side up over the stabilizer, aligning the fob long edges with the stitching lines **(A)**. Embroider the name.
- Remove the hoop from the machine and the fob from the hoop. Tear away the stabilizer from the design.

FINISH

- Apply glue $\frac{3}{8}$ " beyond each fob short-end wrong side. Fold the fob in half widthwise with wrong sides together; finger-press to secure **(B)**.
- Apply glue $\frac{3}{8}$ " beyond each fob short-end right side. Center the short ends within the key-fob rectangular hard-


FANCY FOBS



Add flair to basic key fobs.

- Select home-dec print cotton fabric for a durable key fob **(1)**.
- Add texture by adding multiple topstitching lines along the fob **(2)**.
- Create $\frac{1}{2}$ "- to $\frac{5}{8}$ "-wide bias tape to expose the webbing along the fob edges **(3)**.

ware clamp, aligning the fob edges with the hardware edges and pressing the fob into the hardware underside.

- Using pliers or a hand seamer, squeeze the hardware clamp closed to secure the fob. Attach the split ring to the fob hardware. 

DESIGNS

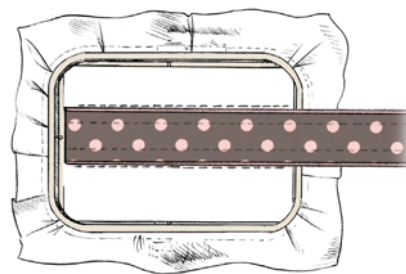
Text: Built-in alphabets from the Janome 12000 embroidery machine: janome.com

SOURCES

Harbor Freight carries hand seamer tools: (800) 423-2567, harborfreight.com.

Janome provided the Artistic Suite embroidery software and Janome 12000 embroidery machine: janome.com.

A



B



linen & *Lace*

BY KANDI CHRISTIAN

This Mother's day, give Mom a gorgeous embroidered handkerchief to treasure forever. Once you master these heirloom techniques, change the embroidery to make gifts for any occasion.





MATERIALS

Materials listed are enough to create one 15"-square handkerchief.

- + ½ yard of white handkerchief linen
- + 1¾ yards of 1"-wide 100% cotton white French lace
- + Lightweight tear-away stabilizer
- + Thread: 60-wt. white cotton & 40-wt. embroidery in pink, green, blue & brown
- + Needles: size 75/11 universal, 80/12 embroidery & 100/16 topstitching
- + Glass head or other pins without plastic heads
- + Removable fabric marker
- + Temporary spray adhesive
- + Appliqué scissors
- + Double-sided tape
- + Spray starch
- + 10" square of scrap felt (optional; hoop guard)
- + Mother embroidery design (approximately 3"x3½")



Tip

Check out flea markets or thrift stores to be inspired by antique hand-embroidered handkerchiefs.

HEIRLOOM SEWING

What we call “heirloom sewing” techniques have been around since the 1980s. It’s the method of using a modern sewing machine to recreate Victorian-Era French hand sewing of the late 1800s and early 1900s. During the Victorian Era, natural fiber garments and household linens were embellished with embroidery, ribbons and lace. There was never such a thing as too much embellishment. Today, we love the look, but tone it down a bit. We don’t add every technique to each project. However, whenever possible, use natural fibers for the best heirloom look. Polyester has “memory,” which is why it doesn’t wrinkle. This means that the holes and tucks, so prevalent in heirloom sewing, don’t show up as well. Cotton lace is also much softer and more delicate than polyester or polyester blend lace, so it looks and feels better.

CUT

- From the linen, cut one 18” square.
- Measure and mark a centered 14” square. Pull out a few threads along each 14” square line, leaving 2” of fabric on each side. Leaving the extra fabric on the sides aids in hooping. Once the embroidery is complete, the handkerchief will be cut to 14” square.
- Cut the lace into four equal pieces.

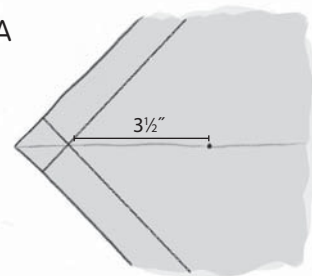
EMBROIDER

- Print a design template; cut out. Add double-sided tape to the wrong side; set aside.
- Fold the linen square on the diagonal; finger-press, and then unfold.
- Measure 3½” to 4” from one corner point at the thread lines; mark along the crease **(A)**. This denotes the design center.
- Place the printed template over the corner of the linen square right side,

aligning the template center with the linen mark. Finger-press to adhere the template to the linen.

- Install a size 80/12 embroidery needle into the machine. Thread the needle with the first thread color and the bobbin with 60-wt. white cotton thread.
- Hoop a piece of stabilizer.
- Place the hoop onto a work surface and cover with the hoop guard, leaving the stabilizer exposed.

A



- Lightly spray the stabilizer with temporary spray adhesive, making sure to completely cover the stitching area, but don't oversaturate the stabilizer with adhesive.
- Center the linen square onto the stabilizer; finger-press to adhere.
- Place the hoop onto the embroidery machine. Adjust to center the design, if necessary. Remove the template.
- If applicable, baste the fabric to the stabilizer using the baste-in-the-hoop function.
- Embroider the design.

CONSTRUCT

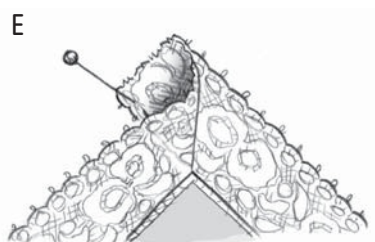
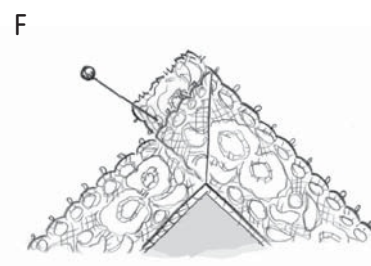
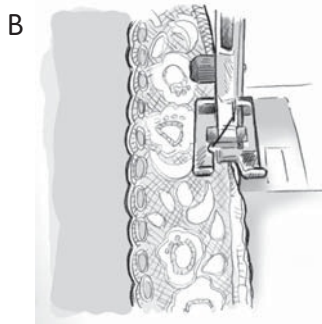
- Remove the hoop from the machine and the fabric from the hoop. Gently tear away the stabilizer from the design wrong side and clip the jump threads.
- Cut the linen to 14" square, following the lines created by the pulled threads; press.
- Place the linen square on a work surface with the right side facing up.

- With right sides together, center one lace piece over one linen edge, with the header $\frac{1}{8}$ " from the linen raw edge.
- Set the machine to a 1.5mm-long, 4mm-wide zigzag stitch. Install the 75/11 universal needle and thread it with 60-wt. white cotton thread.
- Center the lace header under the needle and begin stitching $\frac{1}{8}$ " from one corner, making sure the needle lowers over the fabric edge, causing the fabric to roll over the lace edge (**B**).
- End the stitching $\frac{1}{8}$ " from the opposite corner.
- Repeat to attach lace to each remaining edge, folding the previous lace ends out of the way to avoid catching it in the stitching (**C**).
- If any linen threads poke out through the stitches, trim them, ensuring you don't cut the stitches.

MITERING

- Place the handkerchief onto a lace shaping board or over a towel placed on an ironing board.

- Pin into the board through the lace at one corner (**D**).
- Fold the upper lace end to align with the lower lace edges with right sides together. Place a pin in the board to secure (**E**).
- Using an iron, press straight down onto the lace. The corner should fold into a perfect miter (**F**). If needed, re-press the lace flat, and then fold again.
- Spray the corner lightly with spray starch; press dry.
- Repeat to miter each remaining corner.
- Set the machine to a stretch stitch or a 2mm-long, 1mm-wide zigzag stitch. Beginning at the lace corner, stitch along the miter fold. Repeat for each corner.
- Carefully trim the excess lace away from each corner wrong side. Using appliqué scissors, cut close to, but not through, the stitching (**G**).



HOOP GUARD

- When embroidering on a fabric corner, the fabric is on the bias and stretches if hooped with the stabilizer. Instead, use temporary spray adhesive to secure the fabric over the stabilizer. Create your own hoop guard to protect the hoop from the adhesive when using this method.
- For a 4"x4" hoop, cut a 10" square of scrap felt. Make hoop guards for all of your hoops simply by changing the felt size. Hoop guards are reusable.
- Center the inner hoop over the felt.
- Trace the hoop inner perimeter onto the felt using a fabric marker.
- Cut out the inner traced area; discard.
- Place the felt over the hoop and surrounding area when applying temporary spray adhesive.



FINISH

- Install a 100/16 topstitching needle onto the machine.
- Set your machine to a pinstitch. A pinstitch is similar to a blanket stitch, but it stitches back and forth. Set the stitch to 3mm-long and 2.5mm-wide.
- Place a stabilizer strip behind the linen/lace seam.
- With the right side facing up and beginning 1" from one corner, stitch along the handkerchief perimeter. The straight part of the stitch aligns along the linen edge, and then penetrates into the lace over the rolled edges.
- If a pinstitch isn't available, select a 2.5mm-long, 2.5mm-wide zigzag stitch. Zigzag stitch over the linen/lace seam, and then select a reinforced straight stitch to stitch onto the linen edge next to the lace.
- Gently tear away the stabilizer; press. ⓘ

Tip One lace side has little ridges around the design and the other side is completely flat. Decide which side you'd like to use as the right side, and then make sure all lace strips show this side facing up.

DESIGN

Get 15% off the Handkerchief kit with fabric, lace, stabilizer and instructions as well as the embroidery CD "Celebrate Spring" at sewtimeless.com. Enter code CMES15 in the transaction code area at checkout until Aug. 31, 2015.

Mother basket design: Sew Timeless, Celebrate Spring, Mother2; www.sewtimeless.com



ESSENTIAL EMBROIDERY SOFTWARE GUIDE

Q&A
by Pamela Cox

Dear Pamela,

I recently purchased an embroidery machine. Do I need any additional software programs to successfully embroider projects?

Signed,
Computer Savvy

DEAR COMPUTER SAVVY,

The short answer is no. An embroidery machine is a computer in and of itself and already has software installed, allowing it to read and stitch out embroidery designs. The more sophisticated the embroidery machine, the more functions the installed software is capable of performing. Using a home computer, additional designs can be downloaded from the Internet, stored, and then transferred to the embroidery machine using a USB stick or cable.

That being said, even with a top-of-the-line machine, adding supplementary software to your sewing arsenal allows many tasks to be completed easier and may even inspire additional creativity with your current design library.

There are many brands of machine embroidery computer programs available, but they all basically fall into the following categories:

- **Functional:** programs that allow specific service operations, such as unzipping a file, organizing designs, converting a design from one file format to another, design placement on a project, etc.
- **Editing:** programs that allow for changes to the existing design, or provide additional creative features, such as adding letters or other accents, to the existing design.
- **Digitizing:** programs that allow original embroidery designs to be created and stitched out.

Before purchasing additional software, identify your embroidery goals and explore the functions available on your embroidery machine. Realize that your goals will probably change as you become more proficient in embroidery and

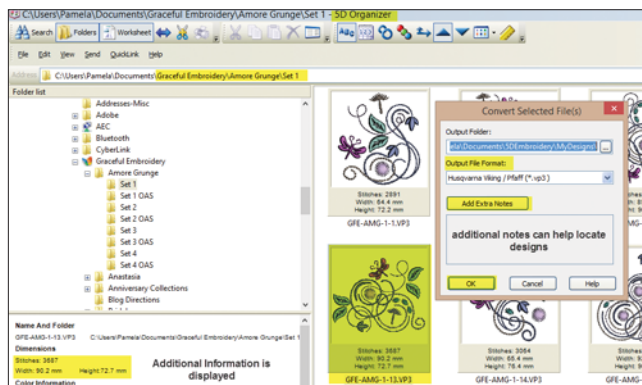
know that additional programs can always be added at a later date to help meet these new challenges.

In addition to software needs being dependent upon personal embroidery goals and the sophistication of your machine, consider the age of your home computer operating system. In the recent past, a special program simply to unzip a downloaded embroidery file was required, whereas many current operating systems can easily preform this task.

FUNCTIONAL SOFTWARE

Some functional programs provide several services, reducing the need for separate programs for each step. For example, when one design from the folder is selected, additional information, such as size, colors needed and thread amounts, are all displayed. The tool bar provides a variety of functions, including the ability to change a design into a dif-

A



ferent embroidery file format or even a picture format. Add additional notes or key words, such as a brief design description, to assist in searching for the design in your library in the future **(A)**.

Although this may be redundant to newer computers, it offers additional beneficial services and it may offer a quicker, easier method of completing a task than what's available on your home computer. These are all factors to consider when purchasing any software.

EDITING SOFTWARE

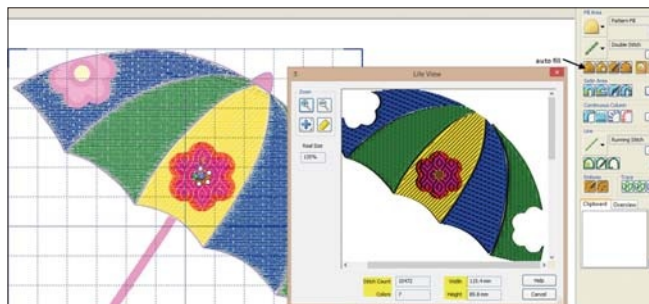
Everyone would benefit from the use of an editing program at some point, not to mention that they're simply fun to use. Even if many of the same functions are available on the embroidery machine screen, an editing program affords a visual of how multiple large designs relate to each other. Often times the "negative space," the open areas in between elements, is just as important as the designs themselves. Editing software allows you to use a font to add a name to an existing design, and then arrange and rotate the letters to blend into the existing elements **(B)**. The separate elements can then be combined as one unit (the unit should be saved under a new file name, preserving the original design file).

Another function available in many editing programs is the ability to enter your own thread colors, so when changing out color themes, you're reviewing only those you actually have to work with. The re-sizing function in editing software often provides a wider size range with more stitch density accuracy.

B

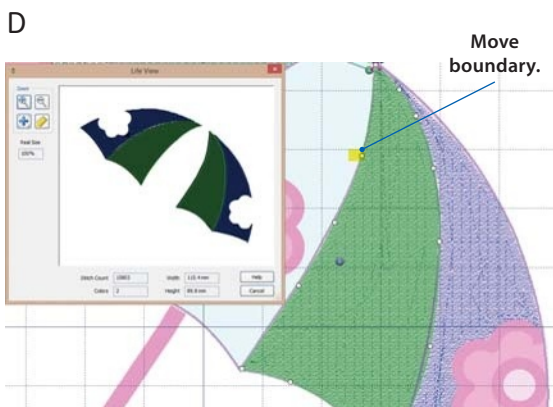


C



DIGITIZING SOFTWARE

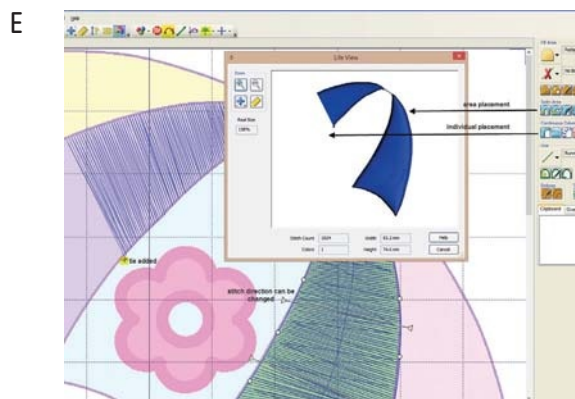
Digitizing software generates an original embroidery design. There are many levels of digitizing programs available. Less complex programs, although easier to learn, provide less overall control of the finished design. They operate much like a coloring book; you upload an image and the program fills the areas with preprogrammed stitches in the order it decides is best for the stitch-out **(C)**. This type of a program also automatically places tie off knots and includes jump stitches from one area to another. Most often the software is accurate, however, you may find that during the stitching process the machine jumps from one point to another, and then back very close to the first. Slight gaps may also appear between two colors. These are common pitfalls of very basic digitizing software.



Other programs, although still user friendly, offer a bit more control by allowing choices in stitch patterns, pattern direction and thread density, as well as allowing movement of boundaries. If the auto-fill function leaves gaps between colors, you can manually close the color sections to eliminate the gaps (**D**).

Other available programs require the digitizer to choose stitch placement, indicate tie off knots, locate jump stitches, understand thread density, consider underlying stitches, etc. (**E**). Once the typically time-consuming learning curve has been mastered, the final design is exactly as envisioned. This type of a digitizing program is usually best suited for a professional, or one who truly wants to invest in learning the skills to become proficient in the art of digitizing. There are digitizing programs, usually associated with a specific embroidery machine brand, which offer several levels of control within the same program.


Most brand-specific software programs, those made only for one brand of embroidery machine, are usually more expensive than universal ones. Brand name programs are designed to complement their higher-end embroidery machines and are often sold as a "bundle." Universal programs work with any embroidery machine that's compatible with a home computer. These programs tend to be more user-friendly because they serve a broader spectrum of people. Often separate elements are sold individually, allowing the software system to expand as your knowledge grows.



OTHER CONSIDERATIONS

Prior to purchasing any software, know your embroidery machine's file format and make sure the software program works with designs in that format. Designs can be converted, but some of the design's integrity may be lost, so it's always best to preserve the original format whenever possible.

Understand the program's download requirements and its compatibility with your home computer's operating system. Be aware of how upgrades to the program are handled. Are notifications sent out about upgrades? Are they free? Is there a discount offered within a certain time frame? Are upgrades available as downloads or is a disk required?

One of the most important considerations in purchasing any software is the availability of support. Understand the type of instructions that come with the program initially and if there other avenues available to learn all of the software capabilities so that your creative goals are realized. 

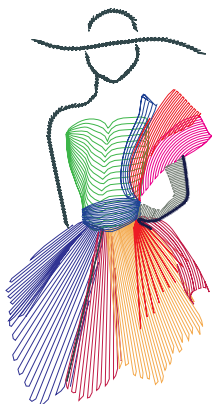
RESOURCE

Wikipedia. Comparison of Embroidery Software; en.wikipedia.org/wiki/Comparison_of_embroidery_software

SOURCES

Graceful Embroidery designs were used in article graphics; gracefulembroidery.com.

Husqvarna Viking 5D Professional Software was used in computer graphics; husqvarnaviking.com.



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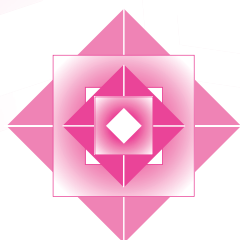


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